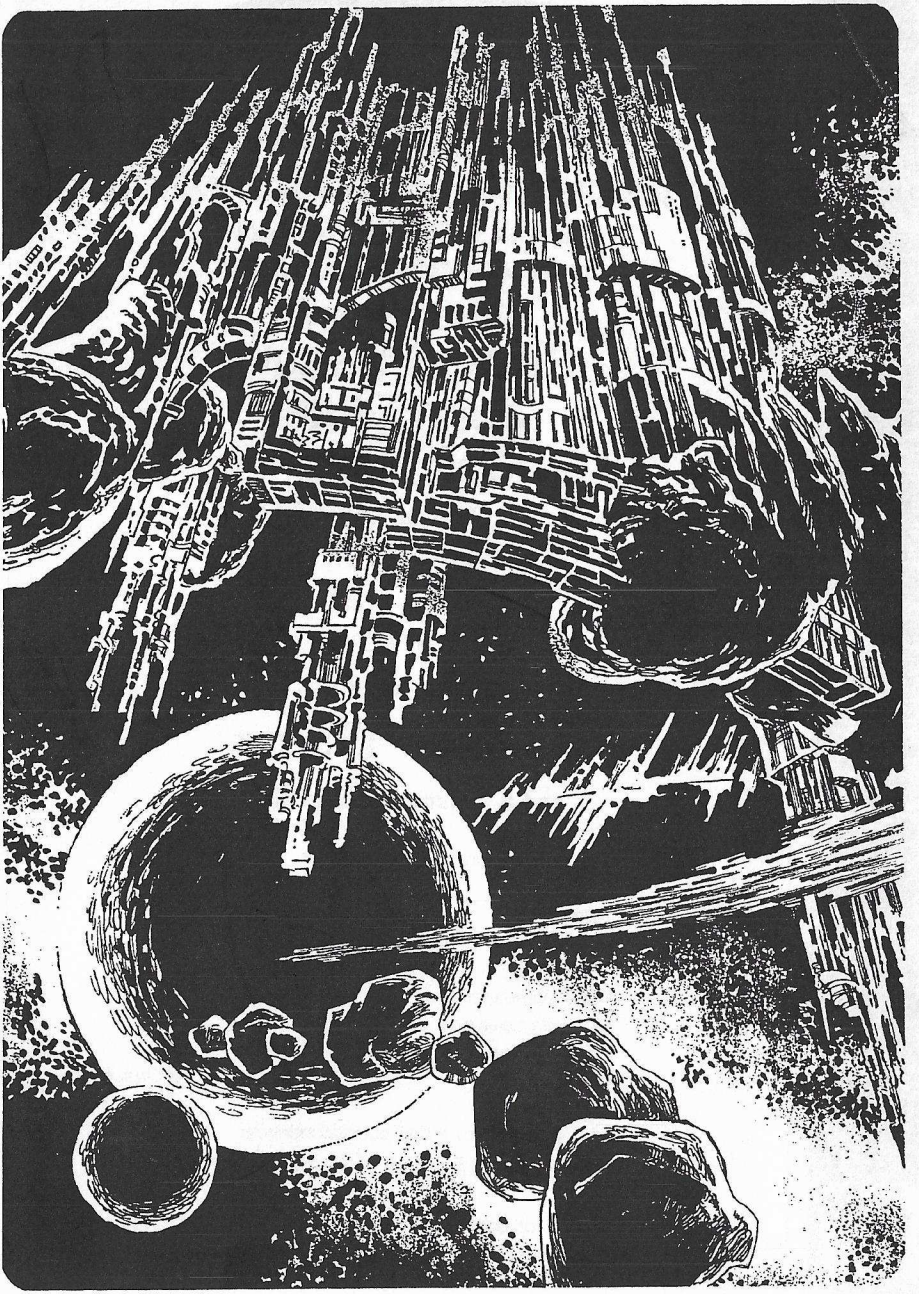
Reconvene

Progress Report 3
November 1998



Reconvene Progress Report 3

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The 50th British National Science Fiction Convention
Easter 1999: 2nd - 5th April
at the Adelphi Hotel, Liverpool

Guests of Honour

Peter S Beagle
John Clute
Jeff Noon

Special Guest

Tom Holt

Guest Artist

Ron Tiner

a newsletter by

Thog the Mighty

and a committee comprising:

Steve Davies	Chair
Gary Stratmann	Ops
Paul Dormer	Secretary
Tom Abba	Publications
Sue Edwards	Guest Liason
Gwen Funnell	Programme
Peter Wareham	Programme
Mychelle Lovelace	Cybersybil
Roger Burton West	Treasurer
Chris Bell	Membership, Hotel Liason

Address for e-mail correspondence:
mychelle@firedrake.demon.co.uk

PLease address all other correspondence for the convention to:
3 West Shrubbery, Redland, BRISTOL BS6 6SZ

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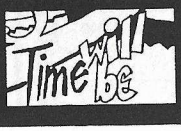

Chairman's Bit

One of the few perks of an Eastercon chairman is being able to sound off on your favourite hobby-horse at great length—and still be received by the Publications sub-committee with cries of joy. Having written in PR1 on the subject of Fandom and its social basis, I now want to talk about a subject currently close to my heart, running Eastercons.

There is a feeling among many fans that running conventions is a closed shop. This is not in fact the case. Anyone can play and I really do encourage all of you to give it a go. If you don't, committees will get older and older, and eventually there will be a year without anyone bidding and the whole tradition will just die out. What's more, those of us who have done it before would be only too glad of a chance to spend our time propping up the bar instead of running around frantically. If you want to do it, though, you have to put some effort in. You can't expect to turn up and be made chairman just on the basis of your sparkling personality.

At Sou' Wester in 1994 I was asked to take part in a debate entitled "Is Fandom A Two Tier System?" I was speaking against the motion and it seemed to me that there was no real scope for argument. From my point of view, Fandom is divided up into so many groups and tiers and movements and clubs and cabals and so on that it might as well be one homogenous mass. This was not, however, the opinion of the majority of the audience. From their perspective, Fandom really was a two-tier society and one in which they felt they had drawn the short straw. In particular, many of them suggested quite vociferously that there was indeed a "Smoffia" who ran all the conventions and who never invited these good folks to take part.

This was something of a blow to my world-view. It has been an article of faith for many years that all you have to do is volunteer and you will instantaneously find yourself lumbered with lots more to do than you bargained for. Some of these people had written offering to help and, since many committees are dens of disorder, their offers had been mislaid or ignored. Some, on the other hand, felt that "the SMOFs" should have known that they were good fellows and should have asked them to help. The rest just didn't know what to do and, when I suggested that they should start their own bid committees, replied that they didn't know how. I'm therefore planning to put together a manual on running Eastercons, just as soon as I finish with this one. If you want a copy, come and talk to me at Reconvene and I'll put you on the list.

Basically, though, very few people join committees through just being asked as a random fan in the street. Most people get on because they have volunteered to work at conventions, usually starting as a gopher and working their way up, and have shown themselves to be competent in various areas. This is always the best way to get to know people, and it's absolutely the way to get to know other people interested in running conventions. Trust me, we're not just trying to get more helpers, this really does work. What's more, the only way to ensure that you are there when a new committee is formed is to do it yourself and make sure that you rope in a few of those competent people with experience whom you've met while gophering. Putting together a committee and bidding for the Eastercon isn't a great deal of work. Of course, if you win then running the Eastercon is a lot of work, but by then you should be able to get plenty of help.

So, hopefully, I'll see some of you in the Bidding Session at Reconvene or some other Eastercon, up on the stage and offering to run a convention that we all want to go to. I'll vote for you.

—Steve Davies

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Programme

Reconvene's Opening Ceremony is due to take place at 12:30pm on Friday 2nd April, with some programme running from about 11:00am. Note that this is earlier than most recent Eastercons — you may want to take this into account when you plan your journey to Liverpool. On Monday, the programme will continue until the early evening, with the last major event finishing at about 5:30pm.

Although, as we said in PR1, we will not be scheduling a heavy programme, we do intend to run strong, interesting programme throughout the convention. However, there will be scheduled gaps between items in each venue, so allowing good items to overrun a little without ruining the time-table. Items in different venues will start at different times, so there will always be something happening. This will also give you a chance to catch at least some of each item if two events which interest you happen to clash. As a result, there may be times when you want to enter or leave an item in progress. We will ask you to be extra quiet when doing so, to avoid disturbing the rest of the audience (not to mention the people on stage).

In addition to the June Tabor concert (professional engagements permitting) and the play "Captain Tartan Saves the World - Again", which we announced in PR2, we have a number of new items that we hope you will enjoy. Dai and Hugh Walters will be presenting "Plan Nine — The Director's Cut"; the rock-band Phoenix will be playing a set on Saturday night; Andrew Stephenson will be presenting "The Secret Histories of the Nineteen-Hundreds" with the assistance of a group of Secret Historians, including [CENSORED]; Phil Raines has volunteered a revue for Friday night; the N'Early Music Consort will be performing; and we hope to see the return of Thog's Master Class.

The video room will be run by Harry Payne, and the games room by Bill Ray. We are also aiming to run a lot of smaller events such as workshops and chair circles. If you are reluctant to participate in large items, these will give you the chance to express opinions to a smaller group. Perhaps you will meet others who share your interests!

Thanks to all the kind people who have offered us ideas and volunteered their services. We don't need any more ideas, at present, but we do need more people. There is a "Classified Ads" section elsewhere in this PR. This is where we ask for volunteers to help in specific ways, and list items that we would be grateful to borrow. Please take a moment to look through this list, and see if you can help.

Filk.

We're planning three filk concerts in smaller, more intimate venues than the large echoing halls sometimes used at Eastercons. We think filk sounds better when you're surrounded by people. For those of you who are familiar with the Adelphi, we shall probably use the programme room next to ops on the mezzanine. A word of warning for filkers: This room will have no tech or amplification, unless you want to bring it.

The concerts will follow the convention themes. Thus the first will be "Time Was" (Early filks, filks about history and old time fantasies, filks based on pre-90s SF and filks about past fannish events, etc.). "Time is" will reflect on the world today — this is the place for Internet filks, science filks, love songs, and all those cat filks (or any other animal you might care to sing about, we're not speciesist). "Time will be" is for songs about the future, and new songs on any topic. We've missed out some categories, but whatever

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we've missed is sure to fit into one or more of the above. We also hope that Peter Beagle will agree to appear in at least one concert, maybe more.

As much as possible, we'd like to make these request concerts, and we'd like you to let us know in advance what songs you would like to hear or perform. This way people will have time to find the words and music, and perhaps even rehearse. It also means that, if the writer of a song that's been asked for isn't going to be at the convention, we can try to arrange for someone else to perform it. If you once attended a filk performance, and heard a song that you've never heard since, now's your chance to get it played again. Likewise, if you've got songs that you want to perform then please feel free to request them. If we don't get requests from you, the committee will do their own requesting. Don't say you weren't warned!

Contact address for requests and for any queries is:
Gwen Funnell, 25 St Leonards Road, Hove, East Sussex, BN3 4QP.
Alternatively, you can email us via the convention address, which is:
mychelle@firedrake.demon.co.uk.

Masquerade.

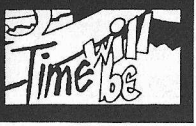
Reconvene's Masquerade will be masterminded by Gytha North, with Tim and Richard providing the *son et lumierè*. They have worked together on Eastercon Masquerades many times and are very experienced at making costumes look their best. If you are planning an entry, be prepared to attend a rehearsal and bring with you a soundtrack tape or CD of the music you intend to use. If you are planning anything especially complex, please contact me (giulia@vraidex.demon.co.uk) or by post at the Reconvene address, if you need to discuss any special technical or mobility difficulties you may have.

Chaos costume will also be available to let you make something at the con: don't underestimate how effective a (nearly) instant costume can be! A range of fabrics, plastics, glittery and other stuff will be available at the con and there is also a fabulous cheap fabric store about a 20 minute walk away if you get hit by inspiration at the last minute.

The masquerade is always one of the high points of the Eastercon so come, take part or just watch and enjoy.

Hall costumes.

You're welcome to wear costume at any time during the convention, provided you don't upset the hotel or frighten the horses. (If the Swamp Thing appears dripping green slime all over the lounge, he'll be sprayed with paraquat, and made to clean the carpet). To encourage the wearing of costume outside the masquerade, Sunday will be a special Hall Costume Day. We will invite the entire convention membership to become masquerade judges, and pick the best costume. There will be voting slips in your programme pack, and you will be asked to hand a slip to the wearer of any costume that you think merits an award. The costume collecting the highest number of slips will win a prize. There will be more details in the pocket programme - make sure you look for them.



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Returning to Your Roots

Remember your first conventions? You knew very few people and everything was very strange, but you enjoyed yourself enormously. (You must have done: if not, why are you still here?) Why were those early events so enjoyable, and why do long-time convention goers say that there isn't the same excitement in current conventions? Could it be that, as you get to know more people, you spend more time in the bar talking and less time in the programme?

The last time few times that we've been overseas, we went to American conventions where we knew very few people. Thus, we didn't get asked to take part in the programme or to help out with gophering, and there were times when we didn't feel like striking up conversations with new acquaintances, so if the programme looked interesting, we went there instead. Suddenly we found that, after a really good item, we were getting the same sort of buzz that we used to get when we were neo con-goers. We don't guarantee this will happen to you, but, if you've spent your last ten Eastercons in the bar, perhaps it's time to try something different. No need to go mad, just try one item a day at first. If you find that in some strange way you're enjoying yourself, perhaps you could consider attending a few more items. It won't hurt — and you might even pick up some new ideas.

—Gwen and Peter

New Members of Fandom

Also known as Neos. If you are new to this whole Convention business and feel a bit lost, we are offering you the chance to let everyone know that you'd appreciate being given more even than the usual amount of friendliness and support. We will provide a small but distinctive bit of ribbon for you to pin behind your badge, the idea being that anyone of goodwill (and that's most of fandom, in our experience) who sees you looking a bit lost and sees that ribbon will know that you might appreciate a helping hand. If this strikes you as a good idea, just let us know when you arrive to register that you want the ribbon. We'll even pin it on for you.

Speaking of registering: a word of advice. On arrival at the hotel, if you have booked a room there go to your room first, dump your luggage, and relax for a couple of minutes before coming down to register for the convention. You probably won't want to go back up to your room after you've got as far as the bar, and you certainly won't want to carry your luggage around the convention. Convention Registration will be open from midday on Friday; don't panic if you can't find in on Thursday night. Unless you arrive very late in the evening or very early in the morning (in which case registration may be closed but you can still get into the hotel, so don't panic) the registration desk for the convention will be either extremely obvious, or else up the imposing flight of stairs immediately in front of you as you come in through the

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main door of the Adelphi; hotel registration is immediately to your left as you come in through that door. If you have a problem with the hotel, the name to bellow is "Chris!" and Ms. Bell, the one wearing the black leather cap and the frenzied expression, will sort them (or it) out for you.

When you register at the convention desk, you'll be given a membership pack. Don't ignore it: delve into it for two things in particular. One is your badge, which you should wear visibly at all times, partly so that our Security people don't constantly ask you whether you are a member of the convention and partly so that people will know your name; the other is called "Read Me" and contains such information as the times at which breakfast will be served, where the bar is, what's on in the programme, and where the programme rooms are. The rest of the pack is important or fun or informative: those two things are downright essential.

Once you have registered and put on your badge, the convention is (metaphorically) your oyster. We hope very much that you will enjoy every minute of it. If you have any problem, do ask people for help rather than suffering in silence and never coming to another con; we are a friendly bunch, mostly, and we'll do what we can for you.

Ken McIntyre Award

The Ken McIntyre award for fan artwork has not been awarded since 1995, mostly due to apathy. This has been caused, at least partly, by the complex and obsolete rules of the award. We solicited suggestions for a revision of the rules last year, without expecting to change them radically, and got a few responses, ranging from well-thought-out rules comments to "Kill it! Kill it! And all its descendants unto the fifth generation!"

But since Rog Peyton didn't want to let it go, and neither did Reconvene, we decided to try a much simpler set of rules:

The Ken McIntyre award will be given by popular vote for the best piece of work in the Eastercon artshow. Organising the vote is the responsibility of the artshow organiser. Work done for paid publication is not eligible, and any exhibitor may withdraw any of their pieces from the vote.

There may even be a new trophy...

Past Winners:

1971 Jim Pitts	1981 Pete Lyon	1990 Jim Porter
1972 David Fletcher	1982 Rob Hansen	1991 Colin Johnson
1974 Carol Gregory	1986 Mick Molloy	1992 Colin Johnson
1976 Jon Langford	1988 SMS	1994 Barbara Mascetti
1978 Steve Bruce	1989 Jim Porter	1995 Dave Harwood

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Fan Room

What mascot to have for the fan room of not only the 50th Eastercon, but also the last of the 1900s? Well, there could be lots, but we've chosen Janus, the Roman dual-faced God of beginnings and endings.

The fan room will have a dual aspect — looking back at past conventions and fandom to see how we got here, and looking forward towards who knows what.

To do this, we need your help. We want to recreate some of your favourite fan room items of the past as well as some that you wish had been put on. So if you've got any ideas, let us know not only what the item is, but more importantly why. We'll also be having displays of photos and other mementos from previous cons - if you have anything that you think might be fun, again let us know.

So what else are we planning? Tips on how to keep a local interest group vital. A view of British fandom from the outside. Why do so few of today's new writers come out of fandom? Looking back from the year 2050 - some thoughts on how fandom and fanzines may look in the future and, linked to this, will national fandoms survive the Euro or will Eurocon become our national convention? How to design a fannish retirement home... And lots, lots more... including a fanthology of not only fannish writings, but also artwork and cartoons. And, of course, games and quizzes, featuring a recreation of Eve's Radio Play.

The TAFF delegate from America will be our Fan Guest of Honour, but until we know who this is we obviously can't say any more!

Come along and have fun - that's what a fan room's all about.

—Eve and John Harvey

Art Show

Contrary to popular belief, space in the Art Show will NOT be allocated on the day of the convention; popular belief being what it is though, there is still a lot of space unassigned, and I would like to know who is going where well before 12pm on Friday. As such, if you've not been in touch yet, please enclose a note with your hotel booking form, or separately if you wish, indicating whether you would like:

A Small Space
A Normal Space
A Big Space

Also, let me know whether you require space for 3D work (tables etc).

I cannot be specific on Small, Normal or Big sizes until I know how many people to expect, but in the interests of my sanity, the last date for booking space is JANUARY 31st 1999. After that point NO SPACE WILL BE ALLOCATED. I will inform all exhibiting artists after that date of their space allocation to allow them to plan their show.
A few other points - thanks to all who have booked space so far; the Auction will be on Sunday as usual; Ken Mcintyre Artwork will be exhibited as part of the show; a separate show of publication and Programme Book work will go up after the Auction, and remain until we all go home. Or until it's all sold. Maybe for charity.

—Tom Abba

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BSFA

The BSFA AGM will as usual be held at the Eastercon; if anyone wishes to attend the meeting but not to join the convention, they will be issued with a badge which gives them access to the meeting room (and incidentally covers us and the hotel regarding insurance) for the meeting only.

Birthday Party of Unusual Size and Duration

Reconvene will not be providing a creche for our Littles: the various regulations and laws make that prohibitively expensive. There will however be a birthday party in honour of 1/2r, which will be taking place over the entire weekend; Littles are invited. For details about this, please contact the convention address to let us know we may expect to see them.

Please mark your envelope "Birthday Party".

Convention Charity

We have chosen to support Sight Savers International at this convention, because we feel that whilst many sighted people may not read, there is very little chance that the unsighted will find it easy to start on a course of science fiction reading... Sight Savers work in various parts of the world using the money donated here to provide what we would consider basic treatments such as a tube of tetracycline ointment costing £1.20 — this simple medicine can save the sight of someone who has contracted trachoma, but that £1.20 is beyond the means of many poor families in this world of ours. We hope that you will give support to Sight Savers, both at the convention and perhaps even afterwards.

Advertising Rates for the Programme Book

	Pro Rate	Fan Rate
Inside front/Inside back/2-page	£200	£100
Full page (A5 portrait)	£120	£ 60
Half Page	£ 70	£ 35
Quarter page	£ 40	£ 20

The deadline for advertisements is December 31st 1998; all advertisements to be camera-ready copy, please, and sent with a cheque or money order for the correct amount in Pounds Sterling, payable to "Reconvene", to the convention address:

3, West Shrubbery, Redland, BRISTOL BS6 6SZ.

Please mark your envelope "Programme Book Advertising".

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Situations Vacant

Unless otherwise stated, reply to
G. Funnell, 25 St Leonards Road, Hove, East Sussex, BN3 4QP, or email mychelle@firedrake.demon.co.uk

Recoil

Wanted. Bids to run Eastercon 2001. Applicants must be cheerful masochists, willing to give up their private life for the next two years.

Reconnoitre

Captain Tartan needs YOU. People needed to act and help with set, props, costumes, publicity etc. Contact David B. Wake, 160 Beaumont Road, Bournville, Birmingham, B30 1NY or email dbwake@cix.co.uk.

Recoct

Blue Peter - The Final Frontier. Workshop organiser needs handyman assistant to help fen of all ages build model spaceships from recycled packaging. Must be patient, dextrous, and able to do several things simultaneously.

Recant

We need people able to read aloud for various programme items. Everything from short snippets to short stories.

Recollect

Want to express your opinions or display your knowledge? We need volunteers for panels and quizzes. Please give details of your interests.

Recourse

Early morning people needed to lead chair circles starting at 9am approximately. Choice of topics, or would take suggestions from volunteers.

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Articles Wanted

Unless otherwise stated, reply to
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Reconnoitre

Cheap second hand copies of "West of the Sun" and "Davy" by Edgar Pangborn; "The Joyous Invasions" and "E Pluribus Unicorn" by Theodore Sturgeon.

Reconstruct

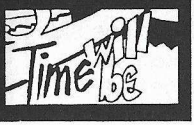
Buzz! Buzz! Fandom needs a University Challenge style buzzer system for games and quizzes. Do you own one which could be made available for loan? Would you like to have a go at building one for fandom to use? If so, contact us to talk about the specification and costs.

Recover

No Shame Theatre. Has anyone got a video of the performance given at Illumination, the 1992 Eastercon? If so please contact David B. Wake, 160 Beaumont Road, Bournville, Birmingham, B30 1NY or email dbwake@cix.co.uk.

Recondite

What's your secret vice? Do you have a hobby or interest that is not SF but that other fans share? (e.g. Sherlock Holmes, classical music, chocolate?). If you have, and you can write fifteen quiz questions on it, contact giulia@vraidex.demon.co.uk or write to Giulia de Cesare at 52 Westbourne Terrace, Reading, Berkshire, RG30 2RP. N.B. Contact Giulia before writing your questions, we may already have a volunteer for the topic you are offering.



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Jeff Noon

It's very difficult trying to summarise the plot of a Jeff Noon novel. I copped out when I reviewed his fourth, *Nymphomation*: "The plot? Don't ask. Like all of Noon's novels, it's complex and weird, and crazily written.

Nymphomation is about the creation of information with a rampant sex-drive. It's about mathematics with attitude. It's about Domino Day, which makes our twice-weekly lottery look rather pathetic. Although it's the third Vurt book, chronologically it comes before *Vurt*. And it's excellent - though in some ways I actually prefer the raw roughness, the sharp, jagged edges, of *Vurt*; the later Vurt books are more polished, better written, more sophisticated *qua* novels: but there's something about the first book when, as Noon confesses, he really hadn't a clue what was going on, which appeals."

Let's step back, is it only five years?, to his first, and let Jeff tell the story. He was working in Waterstones in Manchester, and one of his colleagues approached him."One day he came up to me on the shop floor and said he was starting his own publishing company: 'Write me a novel'... I'd never really thought about this, so I went home that night, turned on the computer, and started to write, without anything in my head... I sat down and I wrote this sentence: 'Mandy came out of the something-or-other clutching a bag of goodies,' and I didn't know what that something-or-other quite was yet, and then I just carried on writing and got to the end of the page, and the page is actually more-or-less the same as the first page of *Vurt*. By the end of that page I'd got like four or five characters up and running being chased by the police, and I'd got dogs in there, and shadow-cops and all this, and I didn't have a clue. I'd also come up with this word Vurt, I wanted to do something about virtual reality, I'll just call it Vurt for now, until I think up a great name for it..."

Ringpull published *Vurt*, which went on to win the Arthur C Clarke Award in the spring of 1994. By then it had received some very appreciative reviews, and was on its way to being published around the world.

The nearest I can come to a description of Vurt is a cross between virtual reality, shared dreamtime, and a drug: and you get into it by sticking a coloured feather in your mouth. But I'm not alone in being confused. When I interviewed Jeff at Confabulation (1995), when the second book was just out, he said, "I still don't know what Vurt is... That's part of the adventure for me. I know as much as the characters do. In *Pollen* I know more about it than I do in *Vurt*, because it goes a bit deeper into it, and by the end of the fourth one hopefully I'll know a little bit about it."

But before the third one, *Nymphomation*, Jeff stepped to one side to produce *Automated Alice*. "I wanted to write a book that would be as close *in spirit* to the first *Alice* books, but with a modern *edge* to it."

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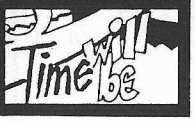
Now, I was brung up on Alice, and was deeply suspicious of anyone else's interpretation of her; they never seemed quite right, with the possible exception of Gerald Scarfe's illustrations. How would Jeff Noon's brand of craziness work? Would I like it? In a word, Yes. I suspect that if Lewis Carroll had been living today he'd have written Alice much like this. As Jeff says, "Carroll, I think, would have absolutely *loved* some of the modern world - chaos theory, for instance, fractals, quantum mechanics and so on. So, basically, I'm giving Carroll a chance at playing games with 20th-century life." And it works. It also, peripherally but essentially, has links with the Vurt series.

Jeff Noon's latest book, *Pixel Juice*, is a short story collection; some of them are Vurt-related; many of them are about children, with their greater openess to the world of the weird (and most of the stories are really weird); and many of them, in one way or another, are about music. But it's when you hear Jeff read them aloud that you hear the music in every phrase: rythmic, melodic, often alliterative or assonant; they're like Elizabeth Smart's *By Grand Central Station I Sat Down and Wept* on acid. Jeff Noon is a post-punk performance poet; in his delivery he is like a Mancunian Adrian Henri, in his sheer playful delight in the motion of words. These are stories to be read aloud. Some of them are to be sung.

You haven't read any of his books, and you want comparisons? Okay. Forget the SF *genre* for the moment. The closet I've come across to Jeff Noon's work are Steve Aylett's novels *The Crime Studio* and *Bigot Hall*. Liike them, *Pixel Juice* is an assemblage of short periscopes, which build up cumulatively into a paradigm-shifting whole far greater than the sum of its parts. Noon writes about today's complex social reality without the clever self-consciousness of cyberpunk, which had already become *passé* before he arived on the scene. Noon isn't really an SF writer; but he's a writer whose books happen to fall into my broad definition of SF - or fantasy - as that *genre* which holds up a series of prisms, mirrors and lenses through which we can view our own world from an unusual angle and under different light: often, in his case, different versions of a very near future dystopian Manchester. Sometimes it's his most disturbingly distorting lenses which suddenly, shockingly, give the ice-clearest view. Perhaps Noon is a satirist. Perhaps he's just a bloody good writer. And his books, while dark and grim, are wonderfully funny.

As for Reconvene, Jeff has a rare combination of self-effacing modesty and quick wit which will endear him to an audience; and one-to-one, he's a great guy to have a few pints with. And that's a good combination for a GoH.

—David V Barrett



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Hotel

Room rates at the Adelphi are: for adults: £29 per person per night sharing triple occupancy rooms, £32 pppn in twin or double rooms, £38 pppn for singles (Note for Americans: In England, a double room has a double bed in it, a twin room has two single beds.)

For children under the age of twelve sharing with adult(s), free. For Juniors between twelve and sixteen sharing with adult(s), half the adult rate.

There are seventeen Jacuzzi rooms, all doubles; occupancy of these carries a surcharge of £10 per person per night, and they will be allocated on a first-come-first-booked basis.

If people have been in the hotel on Friday, Saturday and Sunday nights, the rate for their staying on Monday night will be £25 per person regardless of what type of room they are occupying. This special rate will not, says the Adelphi management firmly, apply to people who are only in the hotel for Sunday and Monday nights.

Rooms will not be booked for anyone who is not a member of the convention; people may join at the same time as sending their booking form in. If you are arranging yur own room-share, please make sure both or all of you are members of Reconvene.

As you can tell from the above, and from the fact that with this PR come the booking forms, it's come round to book-a-room time again. I know that you all know as well as I do how to fill a form, whether you do it "in" or "out", so this year I shan't bore you with all the stuff about how to write your name....

Well, no, I shall. How to write your name: CLEARLY AND IN CAPITAL LETTERS please! If I don't know who you are, and your signature says "squiggle", I'm not going to try to book you a room. The same goes for your address: if I don't have that on the form, I shan't be able to send you a confirmation of your booking, and I shan't confirm it to you, and I may get stubborn and cussed and not book it at all.

Please sign the form as well. The hotel collects autographs.

Please send one form per person unless one of the persons is a minor sharing a room with an adult. Yes, I know it's boring to do the whole chore twice, but it makes my life easier in the filing system I use, especially if there are two of you sharing a room and you have different surnames. And if you think doing it twice is a pain, bear in mind that if you don't I shall have to do it for you, and that might mean a hundred forms for me to fill (in or out).

If you want to share a room but want me to find your sharer for you, or if you want a single but you're booking late and I may not have any singles left, you can safely tell me if there is anyone with whom you would hate to be lumbered as a room-mate: I have the best-trained forgettery in fandom, and I will tell not a single soul about your secret detestations.

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Speaking of which: if you want a single, BOOK EARLY. They go fast. And however early you are booking, please do tell me on the form whether you are male or female, a late owl or an early lark, a smoker or a non-smoker: it may be that I am forced to put you in a shared room, and I wouldn't want to put a late-night male smoker with a female early-rising anti-nicotine fanatic, honest. If you neglect to tell me these things, it won't get you a single room regardless: it will just make me peevish and more inclined to leave you until last because you are a Problem, and to put you into an overflow hotel on that basis.

I shall not process any bookings until the beginning of December, in order to eliminate any accusations that people who were handed their PR at Novacon or who live a single day's post-time from Bristol have an unfair advantage in the matter of single rooms or jacuzzis.

Good reasons for priority on rooms in the main hotel would include: disability; having small children; being female and unaccompanied. I know that last one is sexist and all that, but I can't help it: a woman walking across town to another hotel in the early hours is more at risk of assault than a male doing the same, and I don't want to be party to rape even at second hand and in my absence. However, if these reasons apply to you, it would be really sensible of you to book early: I am not going to bounce someone for whom I have already confirmed a booking in the main hotel, not for anyone however deserving. I shall not be providing lamp-oil.

The last date for hotel bookings is March 15th 1999.

On the subject of disability and special requirements: if I am not told about these, I shall not know, and I shall not be able to make any effort to arrange special things for you. Please tell me about the feather allergy, the ailment to which you may suddenly fall prey, the need for extra pillows to brace your back whilst you sleep: then there is a fighting chance that I may organise non-feather pillows, a fridge for your insulin, or a search through the housekeeping department for the bolsters they keep in case the Grand National is cancelled at no notice. If I don't know that I need to do this, then I certainly shan't spend any time on doing it just to annoy the housekeeper.... If you prefer that the hotel are not told about whatever ails you, but you think the committee might have need to know, a separate piece of paper with your name and the problem will go no further than me unless the worst occurs and we need to call a doctor for you or administer glucose in a hurry or whatever it may be, in which case the Duty Comittee Member (DCM) will at least know what is the appropriate action to take.

The Adelphi has parking for just over 100 cars in secure garages under cover: if you want to park there it is essential that you say so on your room-booking form in the space provided to book a place, since they will certainly be full over the Easter weekend. Parking here will cost £5 per twenty-four hours, and is reserved for people actually staying in the hotel.

I think that's about it. See you at the con.

—Chris Bell

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Disabled Access

The nice folks at Reconvene want the Con to be as enjoyable as possible for all members. This includes, but is not limited to (nice legalese, eh?), disabled members. OK, just what is a disability, then? A disability is any physical condition that makes your life a bit more difficult to negotiate than that of the average person. It could be mobility, visual, or hearing related.

What about disabled access laws, then? Disabled access laws are wonderful creatures that say that a public facility or function must make **reasonable accommodation** for the needs of the disabled. They are **not** meant to give disabled people more rights than able bodied people, just to give them the same rights, to sort of "level the playing field", if you will.

Why is all of this important now? Ah, I'm glad you asked! This is where **you** come in. We want to do the best we can for our members. Unfortunately, we are not psychic. Some of the services that could be required by certain disabilities take a long time to arrange, and cost varying amounts of money. Obviously, we want to put the money of our members to the best use. **We therefore request that if you have any sort of disability that requires special arrangements, you let us know well in advance of the day.**

This includes, but is not limited to (there she goes again!), special room accommodation, mobility considerations, visual accommodation, hearing accommodation, extreme claustrophobia, vertigo... NB Steven Hawking, you need to tell us if you are coming so that we can have the hotel hold an accessible room for you. Similarly, if you have any sort of disability, please let us know as soon as you join Reconvene, or ASAP if you are already a member.

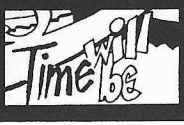
What if you aren't sure if you are coming yet (leave, money, whatever)? Then please let us know that you are considering coming, so that we may keep that in mind as we make our arrangements.

NB: THE CUT-OFF DATE FOR DISABLED ACCESS REQUESTS IS THE SAME AS THE POSTAL MEMBERSHIPS CUT-OFF DATE - 28th FEB 1999.
THE CUT-OFF DATE FOR SPECIAL ACCESSIBLE ROOMS IS THE SAME AS THE CUT-OFF DATE FOR HOTEL RESERVATIONS - 15th MAR 1999.

We are, of course, aware that accidents happen, and we will attempt to make suitable arrangements if such a situation should occur. These situations will be handled on a case by case basis should and as they arise.

LACK OF PLANNING ON YOUR PART DOES NOT CONSTITUTE AN EMERGENCY ON OUR PART!

Marcia Kelly Illingworth



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HOW TO FIND THE ADELPHI HOTEL

From Lime Street Train/Coach Station:
Leave the station onto Lime Street. Turn left. Walk approx 400 yards, and you will see the Adelphi on the left (it lurks behind other buildings, so you can't see it until you are nearly there). You can take a taxi if necessary, but it is very close.

From St John's Precinct Car Park:
Leave the car park onto Lime Street (the street where the vehicular entrance is). Turn right. Walk approx 400 yards, and you will see the Adelphi on the left (it lurks behind other buildings, so you can't see it until you are nearly there).

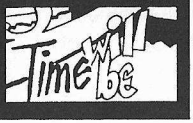
By car from the M62:
At the end of the motorway, keep going and follow signs to City Centre. After driving for several miles, you will come to a sign indicating Lime Street station to the left, at a set of traffic lights. Turn left here (the signpost is relatively inconspicuous, so keep your eyes open). Now read on under "By car from both".

By car from the M53:
Drive to end of the motorway, pay the toll and drive through the tunnel. At the Liverpool end, take the right-hand lanes and follow signs to City Centre. You will follow a long curve to the left and eventually filter into a major road. Stay in the two left lanes. At the next intersection, turn left (signposted Manchester (M62)). Get into the right lane. At the next intersection, turn right (signposted Lime Street station and University). Now read on under "By car from both".

By car from both:
Now follow orange car park signs to Mount Pleasant car park. This will involve driving straight for some time and then turning right down a hill. The Adelphi is at the bottom of the hill on the right, opposite the Mount Pleasant car park. The hotel car park is up the hill from the hotel, so you will pass the car park first, on your right.

By car if lost/other routes:
Follow signs to Mount Pleasant car park (for the hotel) or St John's Precinct car park (for that car park). If there are none, follow signs for Lime Street station. If there are none, follow signs for City Centre. If there are none, follow signs for Liverpool.

—Mike Scott



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Website

Reconvene now has a web site. This is the result of pressure from various places. If you feel your life is incomplete without a glass tube in front of you, or you've lost your PRs and forgotten when the convention is, by all means take a look at

http://www.firedrake.demon.co.uk/reconvene/

for full details.

As the cybersybil for Reconvene, I've (been) volunteered to answer general questions about the con; I'll pass on specialised enquiries (Art Show, Dealers, Programme, etc.) to the relevant committee member. Please do send questions to me in the first place, though:

mychelle@firedrake.demon.co.uk.

—Mychelle Lovelace

Doc Weir

Do you enjoy being part of the fannish community? Reading fanzines, going to cons, perhaps benefiting from or contributing to one of the fannish projects such as TAFF, FOF, Mexicon Hat? How much thought do you give to the work that goes into these activities and the people who give time, effort and money to ensure that these things keep going? Some of this work receives visible appreciation. Fanzines and writers have awards. Con committees can see if a con is going well, and check the reports of their con later in the fanzines. However, there are a host of other people beavering away in the background, who are unseen and sometimes unrecognised.

The Doc Weir award is your chance to say thank you to one of these people. It's not restricted to a list of nominations, and any and every member of the convention can vote. In the programme pack that you receive on arrival at Reconvene, you should find a voting slip. Fill it in, put it in the voting box by mid-day on Sunday, and help someone to feel that their efforts are recognised. If you can't decide who to vote for, ask for advice from your fellow fans. You don't have to follow it, but it may give you some ideas of your own. If you know someone who you think deserves recognition, talk to other people and see if you can persuade them that your candidate is a good choice. If you can't convince them of this, at least push them to vote for a choice of their own. The more votes the winner gets, the greater the feeling of appreciation.

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Membership

Until 31st January 1999 we are holding our membership rates at

Attending Adults	£30
Supporting Adults	£15
Juniors (aged 5-14 on 2nd April 99)	£15
Elders (aged over 60 on 2nd April 99)	£15
Littles (aged under 5 on 2nd April 99)	FREE

As from 1st February 1999 these rates will rise to

Attending Adults	£50
Supporting Adults	£25
Juniors and Elders	£25

and the last date for postal memberships will be February 28th 1999.
After that date, on the door, membership will cost

Attending Adults	£80
Juniors and Elders	£40
	for the weekend,
Attending Adults	£30
Juniors (aged 5-14 on 2/4/99)	£15
Elders (aged over 60 on 2/4/99)	£15
	per day.

However, if you join as a supporting member on or before January 31st 1999, you may convert your membership to full attending at any time, including the day of the convention, for the £15 which it would have cost had you joined as a full member in the first place. Likewise, if you support when the full rate is £50 you can convert for a further £25, even at the door.

If someone really doesn't know whether they can make it, for some reason like "I may be posted abroad suddenly" or "I don't know whether I shall be in hospital", then a membership may be as-it-were reserved, by the simple process of writing a short note to Chris Bell explaining the problem.

Since this PR is of course only going to people who have already joined Reconvene and so don't need to be warned to join early, Chris will be grateful if you can let your friends know about all this, and encourage them to make up their minds sooner rather than later, so they can at least to send a postcard to let her know they exist.

This may be important: as the 50th Eastercon, we may end up being a large convention, and there are fire regulations and insurance considerations which place a limit on the number of people we are allowed to have physically in the hotel. It would be embarrassing for us, and miserable for them, if there are no more membership places available on the day and we have to turn away someone who has travelled up from Penzance or down from Aberdeen on spec.

Membership applications, with name, badge name (if different), address, note of the type of membership wanted (all written in nice legible capital letters please) and a cheque or money order for the right amount in Pounds Sterling Only Please payable to Reconvene, should be sent to Chris Bell at the convention address:

3 West Shrubbery, Redland, BRISTOL BS6 6SZ

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Membership of Reconvene as at 30th November 1998.

A=Attending, C=Committee, E=Elder, J=Junior, L=Little, S=Supporting, P=Presupporting G=Guest

A286	A³	A411	Sue Binfield
C5	Tom Abba	P87	Simon Bisson
A45	Michael Abbott	A515	B. A. Blackburn
A233	Lissa Allcock	A209	Jennifer Blackburn
A234	Philip Allcock	A265	Blackie
A227	Paul Allwood	A520	Jo Blake
A46	Brian Ameringen	P137	Dr Bob
A224	Chris Amies	A323	Hans-Ulrich Boettcher
A303	Diane Anderson	A120	Duncan Booth
A304	John Anderson	A121	Judy Booth
A279	David Angus	A232	Susan Booth
A437	aRJay	A143	Lorna Bootland
A436	Jan Armitage	A373	Robbie Bourget
P136	Helen Armstrong	A501	Chris Boyce
P149	Andrew Armstrong	A207	Jill Bradley
A368	Sion Arrowsmith	A208	Phil Bradley
A70	Margaret Austin	A274	Simon Bradshaw
A236	Mark F Bailey	A380	Michael Braithwaite
A77	Amanda Baker	A393	Mary Branscombe
A516	Iain Banks	A254	John Bray
A666	Barbara-Jane	P139	Pete Breach
P124	John Bark	A263	Claire Brialey
A219	Trevor Barker	A88	Gordon W Brignal
A266	Philip Barnard	A345	Barbara Brooks
S123	Jane Barnett	A456	Chris Brooks
A166	Psy Barnsley	A346	Ian Brooks
A445	Kluggers the Barred	A367	John Brown
P49	David V Barrett	A60	E D Buckley
A39	Andrew Barton	A273	Bug
A40	Kate Soley Barton	A241	Bill Burns
A308	Stephen Baxter	A306	Jackie E Burns
A164	Bazooka!	A182	Jim Burns
A187	Covert Beach	A147	Mary Burns
G	Peter S Beagle	C4	Roger Burton West
S222	Square Bear	P154	Chris Butterworth
A500	Marion A. Beet	L276	Marianne Cain
C27	Chris Bell	A58	Steven Cain
J11	Kenneth Bell	A226	Simon Callan
J56	Rachel Bell	A269	Jenny Campbell
J100	Rowan Bell	P51	KIM Campbell
A327	The Bellinghman	A270	Matt Campbell
A78	Jess Bennett	A271	Ramsey Campbell
A378	Austin Benson	A419	Stuart Capewell
A79	Meike Benzler	A379	Caro
A461	Kersty Berg	A148	Peter Card
A86	Michael J Bernardi	A356	Catie Cary
A518	Beryl	S355	Carolyn Caughey
A513	Elizabeth Billinger	A307	James Cawthorn
A514	Paul Billinger	A337	Caz
S240	Pete Binfield	A200	Giulia de Cesare

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A374	Rich Challis
A138	Arthur Chappell
P92	Mike Cheater
A407	Auntie Christ
P93	Ewan Chrystal
A305	Susanna Clarke
P94	Dave Clements
G	John Clute
A555	Judith Clute
A441	Elaine Coates
P95	Eddie Cochrane
A499	Paul F. Cockburn
E48	Jack Cohen
A177	Peter Cohen
A326	Colette
A158	Sarah Collins
A521	Brigid Cooling
A32	Chris Cooper
P33	Kate Cooper
A366	Stephen Cooper
A72	Keith Cosslett
P61	Eileen Costelloe
A198	Robert Coward
A204	Adrian Cox
A230	Dave Cox
P90	Mark Craske
A462	Paul M Cray
A189	Andy Croft
P135	Michael Cule
P129	Tony Cullen
A184	Rafe Culpin
A18	John Dallman
A486	Christine Davidson
A487	Michael Davidson
P102	Jack Davies
P108	Malcolm Davies
C1	Steve Davies
A287	Guy Dawson
A288	Sue Dawson
A256	Robert Day
A450	Debaser
A408	Chantal Delessert
A206	Zoe Deterding-Barker
L98	James Dickson
A97	Martin Dickson
A372	Vincent Docherty
C2	Paul Dormer
A231	Tara Dowling-Hussey
A205	David Drysdale
A237	Pauline E Dungate
P150	Dyrewulfe
A96	Roger Earnshaw
P152	Bernard M Earp
A71	Martin Easterbrook
P25	Cathy Easthope
A128	EDM
A473	Lynn M Edwards
C10	Sue Edwards
A477	Michael Ehrt
A343	Eira
S400	Mad Elf
A469	Herman Ellingsen
A351	Dave Ellis
A497	P.J.Ellis
A415	Sean Ellis
A498	Susan Ellis
A43	John English
A41	Jan van t'Ent
P132	Horst Evermann
A26	Simon Fairbourn
A115	Janet Figg
A125	Mike Figg
A101	Colin Fine
E386	Joan Fine
A81	Brian Flatt
A99	Ronan Flood
A248	Mike Ford
A443	Lynn Fotheringham
A463	Rich Fox
A401	Dave French
A402	Shirley French
A215	Anders Frihagen
A354	Mary Frost
C8	Gwen Funnell
A476	Nige Furlong
A508	Malcolm Furnass
A423	Jim Gallagher
A324	Fred Gambino
A127	Ganlin
A55	Peter T Garratt
A482	Julie Gask
P165	David Gillon
A428	Martin Glassborow
A429	Helen Glassborow
A85	Steve Glover
A512	Val Gough
A313	Alistair Grahame
A130	Simon Grant
S301	Roy Gray
A167	Tara Green
A300	Colin Greenland
A31	Greywolf
A359	Gryphon
A178	Alan Gunn
A235	Urban Gunnarsson
A239	Shobah Guzadhur
A42	Gytha
L334	Robert Hammond
A335	Tony Hammond
A488	Judith Hanna
A228	Hardi
E277	Dave Hardy
A391	John Harold
A221	Colin Harris

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P131	James A Hartley	A44	Pompino the Kregoyne
A186	Chris Hartshorn	A404	Paul Krubbs
A522	Kirsty Hartsiotts	A283	Krysia
A446	Eve Harvey	A133	David Laight
A447	John Harvey	A57	Dave Lally
E258	Stanton C Hatch	A162	Dave Langford
P122	Andy Hayton	A483	Andrew Langhammer
A112	Julian Headlong	P63	Patrick Lawford
A467	Penny Heal	A64	Alice Lawson
A371	Martin Heitlager	A65	Steve Lawson
A517	Padma Hejmadi	A381	Liam
A397	Lee Hendley	P142	Sheila Lightsey
A405	Richard Hewison	A66	Jim de Liscard
A494	Chris Hill	A474	Marisa Lohr
J491	Colin Hill	A471	Gav Long
A113	Geoff Hill	E172	Hans Loose
A495	Penny Hill	C7	Mychelle Lovelace
A6	Hitch	A472	Caroline Loveridge
A464	Shelley Hollingsworth	A451	Karin Lundwall
P109	Anders Holmstrom	A392	Alastair E. McCullough
A422	Marina J.A. Holroyd	A435	Brian MacDonald
G	Tom Holt	J526	Gemma McGrattan
A171	Marc ter Horst	A524	Jake McGrattan
A262	Valerie Housden	A525	John McGrattan
A176	Simon Hovell	J527	Lewis McGrattan
P103	Paul Terry Hunt	P156	Alasdair Mackintosh
A257	Graeme Hurry	A490	Julia McLaughlin Cook
A145	Malcolm J Hutchison	P141	Rory O McLean
L261	Michael Ibbs	S452	Carol MacLeod
A220	Marcia Kelly Illingworth	A442	Ken MacLeod
A126	Tim Illingworth	J453	Michael MacLeod
A470	Ian Jackson	S454	Sharon Ann MacLeod
A496	Nicholas Jackson	A394	Alex McLintock
A19	Rhodri James	A13	Pat McMurray
E118	Wilf James	E67	Peter Mabey
A448	John Jarrold	A342	Gary Mackie
E34	Diana Wynne Jones	A23	The Magician
A295	Les Jones	A444	Mohammed's Radio Repair Man
A350	Steve Jones	A325	Russell March
A229	Sue Jones	A449	Keith Marsland
A255	Dick Jude	A20	MartiAn
A341	Michael Kaill	A432	Keith Martin
P28	Kari	A213	Jurgen Marzi
A161	Richard Kennaway	L68	Hazel Meades
A399	Eileen Kenny	A69	Rob Meades
A398	Rory Kenny	A329	John Meaney
P159	Jim Keravala	A328	Yvonne Meaney
A365	Keris	A22	Melusine
A251	Morag Kerr	J318	Andrew Miller
A360	Our Kid #1	A317	Ray Miller
A377	Peter Kievits	A361	Minstrel
A466	Jane Killick	A409	Mobbsy
A358	Paul Kincaid	A352	Debby Moir
P155	Vicki King	A353	Mike Moir
A502	Tom Kingston	A362	Cheryl Morgan
A21	Tim Kirk	A238	Chris Morgan
A106	Alice Kohler	A253	Tim Morley

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A458	Morningstar	A53	Larry v der Putte
A153	Carol Morton	A285	Jenny Quin
A169	Tony Morton	E59	1/2r
P107	Alison Moss	A425	John R
A252	Miriam Moss	A312	Debbie Ramage
A217	Steve Mowbray	A311	Sid Ramage
A47	Caroline Mullan	A250	Richard the Rampant
A144	Murff	A519	Bob Rankin
S36	Murphy's Lawyer	A349	Peter Redfarn
E282	Carol Murtha	A267	Redneval
A468	Stupid Badge Name	A478	Campbell Rees
P29	Phil Nanson	A438	Pat Reynolds
A296	Tom Nanson	A439	Trevor Reynolds
S424	Marion Naomi	A246	Andy Rice
P110	Robert Newman	A38	John Richards
A489	Joseph Nicholas	A315	Mike Richards
A403	Nikkums	E293	John D Rickett
G	Jeff Noon	A484	Estelle Roberts
A179	Andrew Norcross	A485	Dave M. Roberts
A289	Nojay	A52	Roger Robinson
A281	James Odell	E197	Mic Rogers
A390	Rod O'Hanlon	E183	Tony Rogers
A416	Sue Oliver	A370	Steve Rogerson
S35	Omega	A194	Howard Rosenblum
A457	Dave O'Neill	A195	June Rosenblum
A510	Ken O'Neill	J196	Michelle Rosenblum
A80	Oriole	A170	Marcus L Rowland
A999	Oscar	A427	Yvonne Rowse
A426	Paddy	A479	Rufus
A111	Arwel Parry	A294	John Edmund Rupik
P160	Brian Parsons	A30	Lena Sarah
A259	Joan Paterson	A54	Andy Sawyer
A511	Andrew Patton	A190	Sharon Sbarsky
L333	Hal Payne	A275	Alison Scott
A383	David Peak	A264	Mike Scott
P119	Susan Peak	A338	Shane
P114	David Peek	E188	Nancy Tucker Shaw
E173	Bruce Pelz	A418	Moira Shearman
A330	Mali Perera	J267	Tom Sherlock
S314	Hilary Perry	P151	Linda Shipman
A146	Heather Petty	E481	Ina Shorrock
A290	Rog Peyton	E396	Norman Shorrock
A89	Val Phillips	A268	Simo
A339	Carol Philpott	A523	Monika Simon
A340	John Philpott	E412	Ken Slater
A376	Marion Pitman	A440	Mark Slater
A104	Phil Plumbly	A384	Chris Smith
A62	Mark Plummer	E212	Frank R. Smith
A459	Jean Porter	A455	Grant Smith
A460	Jim Porter	A431	Marcus Smith
A492	Silas Potts	A191	Dan Smithers
A37	Sherrie Powell	A417	Jane Smithers
A50	ppint.	A421	Jasper Smithers
A310	Christopher Priest	A192	Lucy Smithers
A214	Ceri Pritchard	P105	Smitty
P134	SM Pritchard	A344	S.M.S.

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A406	Smurf
A319	Chris Smythe
A243	Robert J. Sneddon
A180	Chris Southern
A181	Jenny Southern
A357	Maureen Kincaid Speller
A375	Michael Spiller
A91	Jesper Stage
A363	Kevin Standlee
A12	James Steel
A225	Helen Steele
A247	Andrew Stephenson
A298	Susan Stepney
A193	Barbara Stewart
A73	David Stewart
A74	John Stewart
A218	Mike Stone
E174	Lars Strandburg
C3	Gary Stratmann
A413	Linda Stratmann
A16	Marcus Streets
A17	Rae Streets
P75	Alan Sullivan
A433	Rod Summers
A369	Bjorn T. Sund
A24	Chris Suslowicz
A216	Lesley Swan
A347	Mary M. Talbot
A348	Bryan Talbot
A244	David Tamlyn
P163	Alyson Taylor
L322	Charlotte Taylor
A509	Graham Taylor
A320	Ian Taylor
A321	Kathy Taylor
A434	Neville Taylor
A297	Teddy
A385	Mr. Thingy
A242	Thog the Mighty
A260	Tibs
G	Ron Tiner
A430	Linda-Claire Toal
A175	Dave Tomkins
A76	Barry Traish
A223	Paul Treadaway
A168	Chris Tregenza
A302	Frances Tucker
A420	Gerry Tyrrell
A364	Lennart Uhlin
A249	David Ulicsak
A292	Phil Wain
A82	David B Wake
A388	Anne Walker
A291	Ashley Walker
A211	Nick Walker
A389	Tim Walker
E284	Dai Walters
A83	Huw Walters
C9	Peter Wareham
A84	Robert Watt
P140	Wearable Starscapes
J331	Alan Webb
A332	Gerry Webb
A480	Jaine Weddell
J201	Karen Westhead
A14	Kathy Westhead
A202	Mike Westhead
J203	Peter Westhead
A210	Eileen Weston
A116	Peter Weston
A278	Laura Wheatly
A336	Kim Whysall
A299	Charles Whyte
A117	Janet Wilkins
A493	Gary Wilkinson
A199	Bridget Wilkinson
A309	Robert C Williams
A410	Phil Willis
A280	Anne Wilson
A255	Woad Warrior
A157	Alan Woodford
A185	Anne Woodford
E316	Wombat
A15	Ben Yalow
A414	Mark Young